

SECOND SECTION, containing  
Dramatic, Society, Motor News  
and Features.

# THE WASHINGTON HERALD

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## Plays and Players Reviewed for Capital Theatergoers and Movie Fans

### Tellegen Is Subject of Uncle Sam

The Yonkers Isidor Louis Bernard...  
...the Federal Court, New York.

In order to register significance in the announcement it need only be said that Isidor Louis, etc., is Lou Tellegen. During the ceremony it was established that Tellegen is 31 years old, six feet tall and was born in Boz...

He came to the United States in October, 1910, where he took out his first papers, perfected himself in English, married Geraldine Farrar and became a star.

And now there is no longer a hyphen in Tellegen's name and there are no hyphens to split his allegiance to the United States. Even before leaving Europe for America, a half dozen years ago, he had definitely decided to become an American, to accept all American customs as his own and to be one of the many thousands in this country who are working to create an American art which will grow away from and beyond the art of Europe...

Contrary to the idea which is apt to be formed of an artistic individual in the public mind, is a fighting man. He has fought his way to the front of his profession and has achieved for himself a place of distinction as a master of the plastic art of sculpture as well.

Far from being the dilettante which the average actor is generally credited with, being, he is extremely active; is a close student of anatomy; supplements his ability as a fence by considerable and formidable prowess with the good old American boxing glove.

#### DORIS KEANE'S RECORD.

Doris Keane has passed her one thousandth performance of "Romance" in London. The record was attained last Monday night at the Lyric Theater, and the event was celebrated appropriately. Handsome souvenirs were presented to the audience by Miss Keane.



#### Headliners on Stage and Screen

1. Lou Tellegen in "Blind Youth," at the National Theater this week.
2. Marie Chambers, starring with Lou Tellegen in "Blind Youth."
3. Virginia Fissinger in "Doing Our Bit," at the Belasco.
4. Gladys Hanson in "Liberty Affaire," at U. F. Keith's.
5. Maude Gray in "A Modern Eve," at Polite.
6. A "Hello Girl" in "A Telephone Tangle," at the Cosmos.
7. Harry Wickford in "Amateur of Clothesline Alley" (film), at Loew's Columbia.
8. J. Warren Kerrigan and Lola Wilson in "Turn of a Card" (film), at Moore's Strand.
9. Scene from "The Other Man" (film), featuring Harry Morey, at Moore's Garden.

### Rare Voice of Soprano Charms All

Washington opera devotees are to hear "The Fourth Caravan" if the writings of New York's opera reviewers carry weight in the domain of music.

She is Mme. Ester Ferrabini, the French Canadian soprano, and former leading star with the Montreal Opera Company, where she now makes her home when not touring with the San Carlo Grand Opera Company.

Her voice is rich and beautiful in its mezzo soprano quality, and vocally she is able to follow her acting at every step. She sings with fine emotional feeling, and has scored high as "Tonca," "Leonora," "Santa Susa," "Thais" and "Aida," although her greatest successes have been achieved in the Bisset favorite, "Carmen."

Mme. Ferrabini, now on tour with the San Carlo stars, and soon to be heard at the Belasco, sang the Carmenesque role four times during the company's New York run, her appearance being the occasions of sold-out houses. Many notables were present to hear Ferrabini, and these included the most brilliant singers of the Metropolitan and Chicago opera companies.

In terms of Mme. Ferrabini "The Fourth Caravan" New York writers spoke in a comparative sense, bringing in the name of the famous Minnie Hauk, who sang the role in America first, 1879; Calve, who first sang the opera in 1904; and then Mme. Bressler-Gianoli as the third, a year later in the Hammerstein production.

She sings the character in a manner that would have delighted the composer himself. In Paris the soprano appeared in the role at the Opera Comique, with the Milano Opera Company and last season appeared with the La Scala Opera company, at San Francisco, scoring sensational success.

Mme. Ferrabini's Washington appearance as "Carmen" occurs on Wednesday afternoon, March 20. It will constitute her only opera within the San Carlo engagement at the Belasco.

### "Beauty Shop" to Take New Lease on Life

The musical comedy, "The Beauty Shop," which served Raymond Hitchcock for two seasons, is to be revived and sent on tour again. It has been taken over by Harry and I. M. Mittenhall and will begin a tour of the cantonments at Fort Sherman, Ohio, on March 22. Following the tour the camp, it is likely that a number of cities will be visited.

The Mittenhalls are giving the play an excellent production, and already have a large company in rehearsal.

### On the Boards This Week

National—"Blind Youth."

One of the most important and certainly one of the most interesting dramatic events of the season is scheduled for the National Theater tonight when Lou Tellegen opens a week's engagement in "Blind Youth."

To many Lou Tellegen is known only as a film actor and his superb portrayals have won him a host of followers. But the screen could give no idea of the rich variety of his exceptional magnetic appeal and the inherent charm that go to make up the art of Mr. Tellegen.

The drama in which the author-star is collaborating with Willard Mack, author of "Tiger Rose," which after a sensational opening here has become one of the big successes of the New season. The play is said to combine the nice characterizations and subtlety of the French stage with the "punch" and appealing interest of the American dramatist. In it the star is seen as a young artist, going the pace, until his regeneration is brought about by the love of an American girl.

In "Blind Youth" the debonair and dashing star is said to have just a part to his liking. As Maurice Monier, an artist, he is apt to add to his reputation as a matinee idol during his stay in Washington, as there is a charm in the character that is apt to make the handsome actor most attractive to the feminine contingent of the National audiences.

Mr. Tellegen, who is under the direction of Charles Emerson Cook, formerly one of David Belasco's executives, will be supported here by the identical cast that was with him in the New York run. In addition to the well-known names as Jennie A. Eustace, Marie Chambers, Edith King, Hazel Turney, Helen Stanton, Mark Smith, Paul Porcasi, and Howard Lange.

Belasco—"Doing Our Bit."

"Doing Our Bit," the newest and biggest of the New York Winter Garden successes, begins a second and rainless week at the Belasco Theater tonight. The production has attracted capacity business since the opening performance and has given a striking demonstration of the fact that any well-staged and well-acted musical entertainment sent to the capital city requires a fortnight's booking to satisfy the demand for seats.

"Doing Our Bit" is really a clever blend of striking vaudeville specialties and burlesque of the best type. It makes no pretense at a libretto, but furnishes a kaleidoscope array of flashing colors, pretty girls, clever comedy features and alluring dances, all strung together in a semi-narrative form and to the accompaniment of catchy music, peppery with the old "jazz."

The entire entertainment is frankly a vehicle for the clever work of the striking cast of principals, an organization that includes Frank Tinney, Henry Lewis, James J. Corbett, Charles Judala, Sam Ash, Ada Lewis, the Duncan Sisters, the Caninos, Leah Noreh, Leonore MacDonough, Bud Murray, James H. Harrison, Virginia Fissinger and Mildred Hollander.

The efforts of these featured members of the company are ably backed up by the clever dancing and intelligent ensemble work of the big "Will Yer, Jim!" Another important inclusion will be Elsa Ruegger, hailed as the world's greatest...

and Saturday afternoons of this week, and the engagement will be brought to a close next Sunday night.

#### Polite—"A Modern Eve."

The great Casino Theater success, "A Modern Eve," will be the bill of the Polite Musical Comedy Players beginning tomorrow night.

Contrary to most musical-dramatic plays, "A Modern Eve" won its spurs "on the road." Chicago kept it for several months to big business, and it had a very prosperous season in Boston.

The piece is a satire on the emancipation of women, and the authors, William M. Huff and Benjamin Hapgood Burt, have punctuated it with the most enjoyable and unusual comedy scenes that could be imagined. Jean Gilbert and Victor Hollander have enriched "A Modern Eve" with the most fascinating numbers. Indeed, it has been declared that no more tuneful songs have been heard in a number of seasons than those which figure in "A Modern Eve." Three of them will be particularly well remembered—"Good-bye, Everybody," which has a haunting melody; "When Madam Goes Away," a rollicking affair, and "A Quiet Evening at Home," which is not only amusing in words, but fascinating in melody.

Roger Gray, the principal comedian of the Polite Musical Comedy Players, will be the hee-hee husband in "A Modern Eve," a role originated by William Morris. Casimer Cascadier, the hee-hee husband, follows that bent by day, but is a first-class old sport by night.

The full strength of the Polite Musical Comedy Players will be brought to bear in the other parts and ensembles, and the management has planned a most complete production of this greatest of all Casino Theater successes.

B. F. Keith's—Vaudeville.

Grace La Rue, called "The International Star of Song," will be the conspicuous attraction in the lengthy and varied vaudeville bill at B. F. Keith's Theater this week, ending next Sunday night. Following a successful limited season of concert and operatic engagements, Miss La Rue returned to "big-time" vaudeville at B. F. Keith's New York Palace Theater. Her repertoire will cover a wide range extending from old-time ballads to nowadays ditties with patriotic flavor.

The extra added attractions will be Gladys Hanson, presented by Messrs. A. Paul Keith and E. F. Keith, in their own elaborate stage, and lavishly invested patriotic spectacle, "Liberty Affaire," by Roland Burke Hennessey. It is the biggest and most impressive thing in the patriotic way on the present-day stage. Miss Hanson is a Belasco product, and has been seen here in "The Woman," "The Great Divide," "The Trojan Woman," and other productions.

The lighter element in the bill will be led by J. Francis Dooley and Corinne Sales in a big Broadway production. They have cross-fire kidding, smart patter, and other nonsensical plays in their kit, "Will Yer, Jim!" Another important inclusion will be Elsa Ruegger, hailed as the world's greatest...

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### TENOR VOICE PROVES AID TO BOY SINGER

Sam Ash Evades Law by Singing to Judge.

Sam Ash, whose beautiful tenor voice is one of the big features of "Doing Our Bit," at the Belasco Theater, owes to that voice his present position, in lieu of which he might be boarding at Uncle Sam's expense at Atlanta or Fort Leavenworth.

The story reads like a romance from the hills, yet it is true. Ash is a typical Middle West American and was born in Covington, Ky., just across the river from Cincinnati. He was of the adventurous sort and of a roving disposition, and at the age of 17 he set out to see the world. The only means at his command was to ride "blind baggage" on a Southern passenger train which left Covington every evening at 5:30.

It was winter when the youth left his home town and he was a very much chilled and bedraggled lad when the train crew chased him off at Rockwood, Tenn., the following morning. There he had the good, or ill, fortune to encounter two youths of about 20, who took pity on his plight and invited him to their cabin in the hills nearby. They proved to be Sam and Archie Logan, sons of "Uncle Jeff" Logan, a local celebrity. Young Ash enjoyed the hospitality of the woodsmen for nearly three weeks before he was initiated into the mystery of their secluded lives—in the presence of a still further back in the hills where the trio resided daily after leaving ostensibly to hunt.

For two months Ash led the existence of a moonshiner, living, loafing, working with his hosts and then, one day came the inevitable raid. It was accompanied by a pitched battle in which "Uncle Jeff" Logan and Sam were killed and Archie was seriously wounded. The revenue officers pulled the boy Ash from his place of hiding behind a tub of sour mash and took him to Chattanooga, where he was duly arraigned before United States Circuit Judge Hargrave. It was a feature of the evidence that the revenue officers, while watching the band, had been assisted in tracing them through following the sound of the boy's voice, the mountaineers having made a practice of coaxing Ash to sing "My Old Kentucky Home."

When the boy told his story, Judge Hargrave called upon him to sing in court, which he did. The judge advised him to refrain from the evils of running away from home, restraints and of bad associates and sent him home with the prediction that he would achieve a great career if he cultivated his voice.

It was the experience that took the wanderlust and love of adventure out of the youth and determined him upon the course which landed him where he is today.

#### Peggy Hopkins Leaves Screen.

Peggy Hopkins, who has just completed a series of motion pictures, will desert the screen and return to the stage in Selwyn & Company's "Rock-a-Bye Baby," a musical play adapted by Edgar Allen Woolf from Margaret Mayo's "Baby Mine." Miss Hopkins will have one of the important roles in the new piece, rehearsals of which are now well under way. The opening is set for the first week in April.

### Plays and Players

If one were a philosopher, many and many a moral—peculiarly applicable to conditions right here in Washington—could be drawn from the portrayal of Rosika Wenzel, by Elsie Alder in "Miss Springtime," at the National Theater last week. How many girl war-workers have come to Washington, fresh from country homes, visions of romance ahead—even as Rosy came from her own village of Pilota? And how many have even now come to the end of their rainbow—are ready even as was Rosy, to go back to those homes—there to content themselves with building "Castles in the Air" that they know have a possibility of realization?

From the manner in which Washington audiences receive "military spectacles" and "patriotic finales" in musical comedies or revues, it seems quite evident that there is a growing sentiment against the very evident commercializing of the uniforms of soldiers and sailors of America. It cannot be called altogether patriotic, for a supposedly well and healthy young man to appear on the stage in one of Uncle Sam's uniforms—sing a patriotic song—declare that he is going to fight for his country—and then—go right on to the next theater booked for the production. If uniforms must be used on the stage—then let them be so altered as to be evidently different from the ones in which our boys are "carrying on" to glory "over there."

The prince of matinee idols (if there is such a being on the legitimate stage) will appear in Washington this week. Lou Tellegen (Continued on page two.)

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### Why?

No—we aren't going to answer that question of why stage folk use stage names, any more than we did last Sunday. But—here's that additional list of stage names and "at home" names of actors and actresses that was promised you in the Dramatic Section of last Sunday's Washington Herald.

A little suggestion—cut out the list that appeared last Sunday, keep today's list and the final one that will be printed next Sunday, and paste them all in your scrap book.

Then, at that next little party that you have, with a little ingenuity you can make up an interesting theatrical game from the stage and homelife names of your favorite people of the stage.

Here are the stage names—26. Ida Conquest. 27. Jane Cowl. 28. Henrietta Crossman. 29. Alan Dale. 30. Hazel Dawn. 31. Emmy Destinn. 32. Lew Dockstader. 33. Marie Dorro. 34. Marie Dressler. 35. Emma Eames. 36. Effie Ellsler. 37. Julian Eltinge. 38. Geraldine Farrar. 39. Elsie Ferguson. 40. Bijou Fernandez. 41. Eddie Foy. 42. Johanna Gadsby. 43. Grace George. 44. Lulu Glaser. 45. Yvette Guilbert. 46. Virginia Harned. 47. Chrystal Hume. 48. Bessie McCoy. 49. Edna Wallace Hopper. 50. Margaret Illington.

And here the "at home" names—26. Mrs. Ricardo Bertelli. 27. Mrs. Adolph Klauer. 28. Mrs. Maurice Campbell. 29. Alfred J. Cohen. 30. Hazel Tout. 31. Emilie Kittel. 32. George Alfred Clapp. 33. Mrs. Elliott Dexter. 34. Mrs. James H. Dalton. 35. Mme. Emilio de Gogorza. 36. Mrs. Frank Weston. 37. William Dalton. 38. Mrs. Lou Tellegen. 39. Mrs. Thomas B. Clarke. 40. Mrs. W. L. Abbingdon. 41. Edward Fitzgerald. 42. Mme. H. Tauscher. 43. Mrs. W. A. Brady. 44. Mrs. Thomas D. Richards. 45. Mrs. Max Schiller. 46. Mrs. William Courtenay. 47. Mrs. H. S. Pollard. 48. Mrs. Richard Harding Davis. 49. Mrs. A. O. Brown. 50. Mrs. Edward J. Bowrs.

### K. & E. HAVE NOTABLE STAGE STARS SIGNED

Booking Office Tests Plays for Next Season.

Messrs. Klaw & Erlanger have compiled a list of attractions which will be booked through their office next season. In publishing this list, they say: "We do not think the public is nearly as much interested in the so-called theatrical fights or differences as it is in the attractions which will be offered for its diversion." Here is the list:

Stars—Maude Adams, Laurette Taylor, Ruth Chatterton, Ethel Barrymore, Mildred Harris, Mary Ryan, Mrs. Fiske, Frances Starr, May Robson, Phyllis Neilson Terry, Ann Murdock, David Warfield, Fred Stone, William Gillette, Henry Miller, George Arliss, Otis Skinner, Cyril Maude, Leo Ditrichstein, Harry Lauder, Raymond Hitchcock, Fiske O'Hara, Chauncey Olcott, Lou Tellegen, H. B. Warner and Robert Mantell.

Musical Plays—"The Follies," "The Cohan Revue of 1918," "Going Up," "Toot-Too," "Flo-Flo," "Have a Heart," "The Rainbow Girl," "The Riviera Girl," "Miss Springtime," "Pom Pom," "Chin Chin," "Yours Truly," "The Dream Girl" (adapted from "The Road to Yesterday"), "Madame and her Godson" (adapted from "A Full House") and three pieces yet unnamed, one by Rol Cooper Meguire and Irving Berlin, one by George M. Cohan and one by Harry B. Smith and Raymond Hubbell.

Dramatic productions—"Tiger Rose," "The Tailor Made Man," "Ben Hur," "Polly with a Past," "General Post," "Queed," "Mrs. Hope's Husband," "David's Adventure," "Three Paces East," "The Boomerang," "The Country Cousin," "His Lordship," "Turn to the Right," "Pollyanna," "The Girl of the Golden West" with an all-star cast.

Minstrel companies Al G. Fields' and O'Brien's.

Other plays are in negotiation and will be produced by David Belasco, Cohan & Harris, Charles Frohman, Inc., Henry Miller, Henry W. Savage, Charles Dillingham, Florenz Ziegfeld, Jr., George C. Tyler, John Cort, Smith & Golden, Harrison Grey Fiske, Thomas W. Ryley, Edgar MacGregor, M. G. Anderson and Klaw & Erlanger.

#### D. W. Griffith's New Film.

At Clune's Auditorium, Los Angeles, one night last week D. W. Griffith exhibited to the public for the first time his new film, "Hearts of the World," on which he has been laboring for a year.

This is the film which kept him in Europe so long. It is thought to be universal in its appeal, and many of the scenes were actually taken at the front.

After all, no fault should be found with the extent of a lady's shoes when we consider how large a part of her present costume they have become.

### Promised Attractions

National—"Twin Beds."

The funniest play ever presented in this or any other city is Salisbury Field and Margaret Mayo's famous comedy, "Twin Beds," which will be next week's attraction at the National Theater. This play has a record the world over for long runs and the biggest business in the history of the metropolitan theater. "Twin Beds" is a comedy of love, laughter and thrills, and its refreshing and appealing story and the brilliant manner in which it is unfolded by a brilliant company makes friends for it everywhere. Besides its long run of a year in New York, it went to London and was received with pronounced success for two solid years, and also six months in Australia.

This year, in spite of the war, it will be presented in Rome, Paris, Madrid, Tokyo, South America, and South Africa. The same great cast as seen here last year will be presented this time. Lois Bolton plays the leading role, supported by Virginia Fairfax, R. M. Angelo, William Courteen, Richard Hogan, Ross Stanford, Lucille Beckett, Charles Miller and others.

Belasco—San Carlo Grand Opera Company.

Washington's sole opportunity to hear music-drama, well done, and with eminent stars, both of European and American standing, occurs next week at the Belasco with the coming of the San Carlo Grand Opera Company.

The San Carlo company announces a most interesting and varied repertoire. The list of works to be performed covers the whole range of grand opera literature and has been cleverly worked out with a view to displaying the talents of the more than twenty noted artists to the best advantage. It will be interesting to hear Marcella Craft, the American girl who sang with Caruso at the Royal Opera, Munich, in her splendid characters of Marguerite ("Faust") and Violetta ("La Traviata"); Mme. Ester Ferrabini, recently termed by metropolitan critics "The Fourth Carmen," in their references to Minnie Hauk as the first, Mme. Calve the second and Mme. Bressler-Gianoli, the Hammerstein star, as the third; Miss Elizabeth Amnden, the former Paris opera soprano, as Mallela, in Wolf-Ferrari's sensational three-act Neapolitan work, "Jewels of the Madonnas," and Salazar, the Spaniard, as Radames.

Polite—"Sweethearts."

No more entrancing title nor interesting vehicle could be selected by the Polite Musical Comedy Players than "Sweethearts," that celebrated Hammerstein comedy, as the third; Miss Elizabeth Amnden, the former Paris opera soprano, as Mallela, in Wolf-Ferrari's sensational three-act Neapolitan work, "Jewels of the Madonnas," and Salazar, the Spaniard, as Radames.

"Sweethearts" is generally remembered as one of the most beautiful of musical comedies. Christie McNaughton, one of the cleverest of musical comedy prima donnas, and Lionel Walsh, the famous English comedian, who was recently killed in an offensive on the Western front, were some of the stars that figured in the signal success of "Sweethearts." For the Polite production Maude Gray will have the leading role, Roger Gray...

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